

DATEBOOK



PARIS

ART OF ALL AGES

From June 3 through 7, more than 100 art and antiques dealers gather for the 38th edition of the Carré Rive Gauche, the annual gallery association event that takes place a stone's throw from the Musée d'Orsay in the heart of the 7th Arrondissement. "This year's Ovidian theme 'Metamorphoses' pays tribute to the artisans who over the ages have transformed mundane materials into extraordinary

works of art," says event president Alexandre Piatti. "The array of works on offer enables us—in the words of Paul Valéry—to enrich one another with our mutual differences."

Among the attractions is a blue Sèvres vase in the form of a Greco-Roman volute krater, from 1852, right, available at Dragesco-Cramoisan, and a gilt-bronze and ormolu clock, top, depicting the *Metamorphosis of Clytia*, made circa 1810 by Claude Galle at La Pendulerie. —AMHS



SAN FRANCISCO

Window on the East

Between 2001 and 2012, Miami-based mega-collectors Donald and Mera Rubell made six trips to China, during which they visited 100 or so artists' studios in Beijing, Chengdu, Guangzhou, Hangzhou, Hong Kong, Shanghai, and Xi'an. The fruits of their collecting forays go on view in "28 Chinese," at the Asian Art Museum on June 5, after an extended showing in Miami. "Rather than a thematic show, we are presenting snapshots of artists' studios and practices in China," says guest curator and show organizer Allison Harding, who notes that for many of the artists, this will be the first time their works have been shown on the West Coast. "For the Rubells, it really comes down to their connection

with the artist and where they see a clear practice they can support that will evolve and they can be committed to. They're not formalists—they're not just looking at the visual," Harding says. Not that there aren't feasts for the eyes: Take Zhu Jinshi's massive yet delicate installation, *Boat*, 2012, above, made from 8,000 sheets of paper, and the lyrical paintings of Li Shurui—one of only two female artists featured—which depict light in different settings from polar landscapes to nightclub dance floors. The exhibition is on view through August 16, after which it will travel to the San Antonio Museum of Art September 5 through January 4, 2016.

—BRIDGET MORIARITY

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LOS ANGELES

Forgotten No More

Few artists of the Renaissance enjoyed as much success in their day as Andrea del Sarto, who, from 1515 until his death in 1530, ran one of the most productive ateliers of his time in his native Florence. For all his fame, however, he was all but forgotten in the centuries that followed. That is sure to change on June 23, when 50 drawings—chalk figures, including *Study of an Infant Praying*, 1525–29, right; renderings of the human form; and compositional studies—and three of the paintings come together in "Andrea del Sarto: The Renaissance Workshop in Action" at the J. Paul Getty Museum. "The works on view demonstrate why del Sarto was so hugely admired in his own day and provide a new understanding of the way Renaissance masterpieces were created," says Julian Brooks, curator of drawings at the Getty, noting that infrared reflectography of the paintings, undertaken in preparation for the exhibition, reveal chalk sketches on the panels beneath the pigments, which closely match the drawings on view. "Technology has allowed us to bring del Sarto's work into focus in a way we couldn't previously," Brooks says. "We can see its full evolution from the very first idea to the last-minute adjustments as he worked on the paintings." Following its close on September 13, the show will be at the Frick Collection in New York from October 7 through January 10, 2016. —AMHS

